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May 1st.

About the 1st of the month the Barn Swallows, Black and White Warblers, Least Flycatchers, Night Hawks, Purple Martins, Solitary Vireo, Towhee Buntings, Yellow-rump Warblers, and Yellow-winged Sparrows make their appearance.

May 5th.

The Baltimore Orioles, Black-throated Green Warblers, Catbirds, Chimney Swallows, Wilson's Thrushes, Yellow Warblers.

May 10th.

Blackburnian Warblers, Black-cap Warblers, Black-throated Blue Warblers, Parula Warblers, Bobolinks, Chestnut-sided Warblers, Oven-birds, Golden-winged Warblers, House Wrens, Humming-birds, King birds, Maryland Yellow-throats, Nashville Warblers, Redstarts, Rose-breasted Grosbeaks, Warbling Vireos, Water Wagtails, Wood Thrushes, and Yellow-throated Vireos arrive.

May 15th.

The Bay-breasted, Magnolia, Black-poll, Canadian, and Mourning Warblers arrive, also the Olive-sided Flycatchers, Traill's Flycatchers and White-crowned Sparrows appear.

May 20th.

About the 20th the Tennessee Warblers, the Yellow-bellied Flycatchers and the Wood Pewees may be looked for.

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# A Century of Choral Singing in New England

By Henry C. Lahee

THE cause of music in New England has always received its greatest impulse from the enthusiasm of men who, while possessed of comparatively small technical ability or musical education, put the whole force of their souls into the work of helping the masses of people to a higher enjoyment of music than that in which they found them. Their accomplishments to this end must always be regarded with respect, for he who does the most for the cause of music in a nation is the man who inspires the greatest number with a love for the art and a desire for some knowledge of it, and as choral singing affords the surest foundation, we naturally look to those men who have been foremost in its cultivation.

Until the latter part of the eighteenth century there was practically no choral singing except in the church, but an enthusiast arose who not only initiated important reforms in church choirs, but also established that peculiar institution of olden times generally known as the "singing skewl," and who is said to have originated, in New England, the concert.

This enthusiast was William Billings, born in Charlestown, Massachusetts, a tanner by trade, who has been described as a mixture of the ludicrous, eccentric, commonplace, active, patriotic, and religious elements, with a slight touch of musical and poetic talent. He was deformed,—one arm somewhat withered, one leg shorter than the other, and blind of one eye, and he was given to the habit of continually taking snuff. He had a stentorian voice, drowning that of every singer near him. He was an advocate of the "fuguing tunes" then being introduced into the country from England, and he wrote many such tunes himself, using the sides of leather in his tannery on which to work out his musical ideas with a piece of chalk. With the compositions of Billings, crude as they were and amusing, we have nothing to do. Let a single sample, and that a poem (?) stand for all. This verse was written as a dedication ode to his "New England Psalm Singer," published in 1770:—

> O, praise the Lord with one consent,
> And in this grand design
> Let Britain and the Colonies
> Unanimously join.

Billings introduced the bass viol into the church and thus broke down the ancient Puritanical prejudice against musical instruments. He also was the first to use the pitch pipe in order to ensure some degree of certainty in "striking up the tune" in church. Billings gradually drifted away from tanning and became a singing teacher. As early as 1774 he began to teach a class at Stoughton, and as a result of

his labors the Stoughton Musical Society, which still flourishes, was formed in 1786, and it has the record of being the first musical society of Massachusetts. The Dartmouth, N. H., Handel Society was also formed about this time, and numerous singing schools sprang up, for the example of Billings was followed by others. Indeed, Billings was able to impart so much enthusiasm to his classes and he taught them to sing with such good swing and expression, that singing became a revelation to most people. He died at the beginning of the nineteenth century, but he had given the impulse which has gathered in force with each succeeding year, and which has been carried forward and increased by other enthusiasts.

The Massachusetts Musical Society was formed in 1807 with the same object as most of the singing societies, viz., that of singing psalms and anthems. It was dissolved in 1810, but in 1815 the Handel and Haydn Society was formed, and on December 25th of that year, gave a performance at King's Chapel in Boston of the first part of Haydn's "Creation," and airs and choruses selected from Handel's works. The audience numbered nine hundred and forty-five and the verdict on the performance was, "Such was the excitement of the hearers, and attention of the performers, that there is nothing to compare with it at the present day." There had, however, been performances of oratorio in Boston previous to this, both in 1812 and 1813 under the direction of Dr. Jackson, the organist, at that time, of the Brattle Street church. At this last performance, in 1813, part of the Dettingen Te Deum and the Hallelujah Chorus were given by a choir of two hundred and fifty voices and an orchestra of fifty instruments, and the impulse given by this concert undoubtedly had much to do with the formation of the Handel and Haydn Society.

Thus within fifteen years of the death of Billings, choral singing, poor as it was, had reached a much higher plane than that in which he left it. Amongst his most eminent contemporaries and successors were Andrew Law, who was a better musician, though a man of less magnetism; Jacob Kimball, less original than Billings; Oliver Holden, first a carpenter and joiner of Charlestown, then teacher of singing, composer of hymns and fuguing tunes, and later a publisher; Samuel Holyoke, of Boxford, teacher of singing, violin, flute and clarinet; Daniel Read, Timothy Swan, Jacob French, Oliver Shaw, a blind singer, and many others, who all flourished and taught the "singin' skewl."

A vivid description of an old fashioned New England singing school was given in the Musical Visitor for January, 1842, by Moses Cheney, an old time preacher and singer, who was born in 1776. Elder Cheney was the progenitor of the well known family of singers of that name, who during the middle of the century traveled all over the country giving concerts.

After relating some incidents of his childhood, Elder Cheney says:

"We were soon paraded all around the room, standing up to a board supported by old-fashioned kitchen chairs. . . . The master took his place inside the circle, took out of his pocket a paper manuscript, with rules and tunes all written with pen and ink, read the rules, and then said we must attend to the rising and falling of the notes. I shall now take the liberty to call ladies and gen-

tlemen and things just as they were called in that school, and I begin with the rules as they were called, first:

FLATS.

The natural place for mi is in B
But if B be flat mi is in E.
If B and E be flat mi is in A.
If B, E, and A be flat mi is in D.
If B, E, A, and D be flat mi is in G.

SHARPS.

But if F be sharp mi is in F.
If F and C be sharp mi is in C.
If F, C, and G be sharp mi is in G.
If F, C, G, and D be sharp mi is in D.

"These rules as then called were all that was presented in that school.

"The books contained one part each, bass books, tenor books, counter books, and treble books. Such as sung bass had a bass book; he that sung tenor had a tenor book; he who sang counter a counter book, and the gals, as then called, had treble books. I had no book. With all these things before the school the good master began, 'Come, boys, you must rise and fall the notes first and then the gals must try.' So he began with the oldest, who stood at the head,—'Now follow me right up and down; sound.' So he sounded, and followed the master up and down as it was called. Some more than half could follow the master. Others would go up two or three notes and then fall back lower than the first note. My feelings grew acute. To see some of the large boys, full twenty years old, make such dreadful work, what could I do! Great fits of laughing, both with boys and gals, would often occur. . . . Then the gals had their turn to rise and fall the notes. 'Come, gals, now see if you can't beat the boys.' So when he had gone through the gals' side of the school he seemed to think the gals had done rather the best. Now the rules were left for tunes. Old Russia was brought on first. The master sang it over several times, first with the bass, then with the tenor, then with the counter and then with the trebles. Such as had notes looked on, such as had none listened to the rest. In this way the school went on through the winter. A good number of tunes were learned in this school and were sung well as we thought, but as to the science of music very little was gained.

"At the close of the school, and after singing the last night, we made a settlement with the master. He agreed 'to keep,' as then called, for one shilling and sixpence a night, and to take his pay in Indian corn at three shillings a bushel. A true dividend of the cost was made among the boys, the gals found the candles for their part, and it amounted to thirteen quarts and one pint of corn apiece. After the master had made some good wishes on us all, we were dismissed and all went home in harmony and good union."

It would be difficult to find a more touching or more convincing tribute to the value of the singing school than that given by Elder Cheney. "Think for a moment," he says, "a little boy at twelve years of age, growing up in the shade of the deep and dense forests of New Hampshire, seldom out of the sight of his mother, or the hearing of her voice, never saw a singing master or a musical note—seldom ever heard the voice of any human being except in his own domestic circle, by the fireside of his father's humble hearth. Think of it! Now he is a member of a school—more, a singing school! Singing the tunes by note! Singing 'We live above!' Carrying any part all in the same high boy's voice. O, that winter's work. The foundation of many happy days for more than fifty years past. The master too! Ah, that blessed form of a man. His bright blue, sparkling eyes and his sweet, angelic voice—his manifest love and care for his pupils—everything combined to make him one of a thousand."

Then comes a repetition of the story of Elijah and Elisha, with a New England coloring. "Forty-three years ago" (one hundred and four years from the present date, for Mr. Cheney wrote in 1841) "or the winter after I was twenty-one, I followed Mr. William

Tenney, the best instructor I had ever found. He taught every afternoon and evening in the week, Sunday excepted. When he left us, he gave me his singing book and wooden pitch pipe and told me to believe I was the best singer in the world and then I should never be afraid to sing anywhere. . . . After this last school, from the time of my age, twenty-one, I have taught singing until I became fifty—that is, more or less, from time to time."

There is in the Religious Monthly of 1861 an acount of the Oxford, Massachusetts, singing school, founded in 1830 in which a good deal of human nature is revealed. The jealousies among the singers, their sarcastic remarks, at one another's expense, and the oddities of the teacher are very amusing. "Fill your chests and open your mouths. Don't squeeze your mouths as if you were going to whistle Yankee Doodle," the teacher exclaims, and then proceeds to give an example of a thunderous tone, roll it, quaver and shake it. Then he shows the opposite, in mimicry of his class. Now the pupils endeavor to imitate him, and subject themselves to the biting sarcasm of their fellow pupils,—"Now I understand being threatened with lock-jaw," says one. "She looks as if she was trying to swallow the universe," another exclaims. But these little pleasantries have become uninteresting by frequent repetition, and we may well turn to a later number of the same journal and glance at an account of "a singing school of fifty years ago," which means about 1820:

"The class arrives in a straggling stream, the meeting being held at seven o'clock in the parish vestry. The teacher takes from his pocket a yellow flute with one key, fits the parts together with much care, adjusts the instrument to the corner of his mouth and gives a preliminary flourish. With a few well considered remarks the school is open for the season.

"The pupils are marshalled according to their voices and attainments. Now he stands before a row of young ladies, gets the pitch from the yellow flute and elevates his sonorous voice. Now he listens along the line for unison or discord, as the class repeat the note or passage. From the rattle of short, diffident responses, let off at every possible grade, his quick ear is able, after some severe trials of patience, to judge of the materials offered. They are afterwards put through a series of more difficult tests. At one bench shrill tenors respond as through a comb covered with thin paper. Boys crow like young chanticleers, or fall into ruins from some high note, while basses drop into unfathomable depths of sound which seem to come up everywhere through the floor and give no hint of origin or relation to other sounds.

"Failing at his bench to govern the tones of the class by his voice, the teacher now goes to an obscure corner of the candle-lighted room and returns with a violoncello in a green bag, and after some wailings and shrieks from the upper strings, groans from the lower ones, and a little tub-tub-tubbing with the thumb and finger, the instrument is in tune and away they go at it again guided in their perilous path by the tones of the bass viol.

"As the class proceeds from week to week, Fa, Sol, La become obsolete, varieties of time and movement are noted, keynotes discovered, and the class goes from "Dundee" and "Old Hundred" to more stirring music. Now they start on some ambitious fuguing tunes of Billings and Holden, in which the several parts worry and puzzle each other like half a dozen reckless fire engines in full cry to a conflagration, and the few remaining lessons are more like musical reunions."

A graphic picture is given of the bent and aged sexton, an old sailor, and his frequent dashes to the door to disperse the crowd of young street buc-

caneers who gather to have some fun at the expense of the class. At them he hurls a broadside of invective, of which his sea training has made him master. The grotesque shadows of the teacher cast upon the wall by the dim glimmer of the candles afford gentle mirth. Then, too, many a running noose flung over young people unawares at the singing school was drawn into a love-knot in after months and years. Undoubtedly the singing school was a great institution in its day.

Another great factor in the development of choral singing amongst the people was the Musical Convention, and the establishment of these conventions has generally been attributed to Lowell Mason. But we must refer again to the Cheney family and quote from a letter written by Moses E. Cheney, the son of Elder Cheney.

"You know, perhaps, that the singing conventions, or 'musical conventions,' had their beginning in Montpelier, Vermont, in May, 1839, and that your humble servant was the projector, and that they were continued yearly until five very successful conventions had been held. At every convention a committee was appointed to fix upon a town within the state for the next convention and give due notice to the newspapers. The five conventions under the organization were held at the following villages: Montpelier, 1839; Newberry, 1840; Windsor, 1841; Woodstock, 1842; Middlebury, 1843. The committee made no appointment for 1844 and that ended the organization. Seven years later, when I returned to Vermont to live, I found that musical conventions had been going on for three or four years. Mason, Baker, Woodbury, Root and others were holding them; it was a new start. Plainly enough they had all rooted from the convention held in Montpelier in 1839."

Mr. Cheney then enters into the details of the origin of these conventions:

"E. K. Prouty, a broken merchant in Waterford, then a travelling peddler with a horse and wagon, came along with his cart and took me to Coventry. As he was a singing teacher there, we could meet some singers and have a great musical time. Very good. Prouty was a fine singer and also a composer, ten years my senior. Afterward I used to meet Prouty who kept me aroused to music, and soon I was teaching in Montpelier and leading the brick church choir. I was in request as a teacher for all I could do. Well, in 1836 Prouty was visiting his wife's relations at the Capital. I chanced to meet him, and he was very eloquent on the subject of music. As we parted I said to him jocularly, 'Prouty, we must have a musical convention.'

"I soon found myself seriously in thought on the subject. I spoke of it to Judge Redfield and other eminent persons, all of whom gave their approval. Judge Howes said a call must be issued, inviting the people to assemble for a convention. So I trained all my schools to the practice of unusual tunes, anthems, quartets, male quartets, duets and solos for both sexes. We used for secular music 'The Boston Glee Book' and Kingsley's two volumes. We had more than two hundred singers, half of them good and some very good. All could read music. Every one, I think, knew his or her part. The convention was held May 22 and 23, 1839. . . . Lowell Mason knew nothing of it; Henry E. Moore knew nothing of it. The musical convention was begotten and born in Vermont, not in Massachusetts; in Montpelier, not in Boston. It was suggested, nursed and trained by Moses E. Cheney and not by Lowell Mason, who stated at our third convention, held at Windsor in 1841, that that was the first day he had ever stepped foot into Vermont. Our committee invited him to come to lead our singing. He came bringing two hundred Carmina Sacras just from the press, and the convention sang the new music. He said to me that Vermont was the second state in the Union in point of musical culture. He did not think it the equal of Massachusetts, but it surpassed all other states."

The officers of the first musical convention, held at Montpelier, were:

President, Joshua Bates, President of Middlebury College; Vice-president, E. P. Walton; Secretary, E. P. Walton, Jr.; Treasurer, Solomon Durgin; Director, Moses E. Cheney; Organist, John H. Paddock.

There were also thirteen clergymen present, who spoke on thirteen different subjects, all connected with music. Their speeches were interspersed with anthems, tunes and glees which constituted the prime object of the convention.

There appears to have been a peculiar confusion of name in connection with musical meetings. The word "convention," which has been customarily applied to such affairs as that just related, means a gathering of select persons for discussion of a subject. This certainly does not apply very well to the conventions of the Cheney type, which consisted of singers gathered together from far and wide for the purpose of singing, but it does apply very aptly to the gatherings organized by Lowell Mason and called Teachers' Institutes. These were really gatherings of teachers for the purpose of discussing matters of musical education. They were held at various places and lasted a few weeks. As an institute is essentially something on a firm foundation and of a lasting nature this title seems peculiarly inappropriate, even more so than the use of the word convention for musical festival.

With all due allowance for confusion of terms, there is still evidence that Elder Cheney is mistaken as to the origin of the musical convention, for according to good authorities a similar gathering was held at Concord, N. H., in 1829, under the auspices of the Central Musical Society of that State, and was conducted by Henry E. Moore, the same gentleman who, according to Elder Cheney, knew nothing of the Montpelier convention of 1839.

It is now advisable to go back a little for the purpose of sketching the career of Lowell Mason and his greatest works—introducing singing into the public schools, and establishing conventions—that is, "Teachers' Institutes."

Lowell Mason will always be a prominent figure in the history of music in America. He marked the transition period from the illiteracy of the beginning of the nineteenth century to the generally diffused musical information of the present time. To him we owe some of our best ideas in religious music, elementary musical education, music in the public schools, the popularization of classical chorus singing, and the art of teaching music on the inductive plan. In short, he formed the musical taste of his generation and of the next following, and has been called, "The Father of Music in America."

Lowell Mason was born in Medfield, Massachusetts, January 8, 1792, and was the son of a manufacturer of straw bonnets. As a boy he had a great fondness for music, but such a thing as devoting himself to it for a life business was not contemplated. In school he did not distinguish himself, and although he had no bad habits, he acquired the reputation of being a ne'er do well. His thirst for everything relating to musical art was great, and he amused himself by learning to play almost every instrument which came in his way. This he could do with very little trouble, and he taught singing schools, led a choir and became

prominent in his native town quite early. At the age of twenty he went South with a view to making his fortune. He secured a position in a bank at Savannah, but there also his chief work became that of teaching singing and leading a choir, which soon became famous in the surrounding country, not only for the musical quality of its work, but especially for the religious spirit which characterized its singing.

In 1825 Deacon Julius Palmer, of Boston, spent a Sabbath in Savannah and was so impressed with the music in the Presbyterian church where Mr. Mason was playing the organ and leading the choir, that on his return home he interested a number of gentlemen in joining a movement to invite Mr. Mason to remove to Boston and work for the improvement of church music there. The result was that Lowell Mason moved to Boston in 1827 and took charge of the choirs of Dr. Lyman Beecher's church in Hanover Street, Dr. Edward Beecher's and the Park Street church. After a time the plan of managing three church choirs was found not to work well and he confined his labors to the first. In the same year he was elected president of the Handel and Haydn Society, a position which he held for five years.

Meanwhile his mind became occupied with schemes for the musical education of children. In 1829 he met Mr. William C. Woodbridge, who had been abroad for several years studying educational systems, and brought with him the published works of Pestalozzi and the music book on Pestalozzian principles by Nägeli and other writers. Being engaged to lecture in Boston Mr. Woodbridge wished to find some school children to help him with illustrations of a musical nature and was referred to Lowell Mason, who had a well trained class of boys. Mr. Mason did not at first care to change his method in favor of that of Pestalozzi, and it was not until after a good deal of persuasion that he consented to teach a class upon the new system. The result, however, so far surpassed his expectations that he was permanently converted, and became a consistent advocate of the inductive method.

It was apparently this new departure which caused his resignation from the presidency of the Handel and Haydn Society, for many of the members were old fashioned, and opposed to innovations. It also caused the founding of the Boston Academy of Music in 1833.

Shortly after his conversion to the new method, efforts were made to establish music as a regular study in the public schools, and in 1832 a resolution was passed by the primary school board to the effect that "one school from each district be selected for the introduction of systematic instruction in vocal music." The experiment did not prove to be more than a partial trial and Mr. Mason became convinced that it was necessary to bring more potent influences to bear in shaping public opinion as a motive power with the educational authorities. He therefore organized gratuitous classes for children and gave concerts to illustrate their proficiency and the practicability of his scheme for primary musical education, and thus the people's interest became aroused.

This all took time and it was not until 1836 that the school board, on

petitions from citizens, authorized the introduction of music into the public schools, and even then the city failed to make the necessary appropriation.

Mr. Mason, however, was not to be daunted by trifles after he had gone so far, and he volunteered to teach in one school for a year without charge. He did this and in addition supplied the pupils with books and materials at his own expense. The result was that the report of the committee on music in 1838 testified to the entire success of the experiment and said: "The committee will add, on the authority of the masters of the Hawes School, that the scholars are farther advanced in their studies at the end of this than of any other year."

Thus, seven years after the enterprise was first taken in hand by Mr. Mason, a work was accomplished whose influence has ever more been felt and continues to expand in its beneficent operation throughout the whole United States. Music was formally adopted as a public school study and Lowell Mason was placed in charge of the work. In 1839 the school committee said in their report, "It may be regarded as the Magna Charta of musical education in America."

Lowell Mason remained in charge of the music in the public schools of Boston until 1853 when he was superseded by a former pupil of his own, an event which caused him some mortification, although of a nature common in city politics.

Shortly after this, Mr. Mason went abroad where he was received with great honor and everywhere recognized as an eminent teacher and a most impressive lecturer.

Aside from his books, and occasional musical conventions, his last days were not occupied with teaching, with the exception of the Normal Musical Institutes held for several years at North Reading, Massachusetts, where he conducted the oratorio choruses and the sacred music classes, and brought them to a remarkable degree of perfection. The degree of Doctor of Music was conferred upon him by the University of Yale.

Dr. Mason was a natural teacher, full of tact, logical, handy with the black board and delightfully simple in his phraseology. He declared that teachers ought to be promoted downwards, for the real work must be done at the bottom. His great merits were his simplicity, sincerity and unaffected kindness. He died at Orange, N. J., in 1872.

The establishment of the "convention" was a part of Lowell Mason's plan for the education of the masses in singing by note. The Boston Academy of Music was founded with this object in view and in 1834, the year after its establishment, a course of lectures was given by its professors to teachers of singing schools, and others. The "others" must have been few in numbers for the lectures, we are told, were attended by twelve persons, most of whom had been accustomed to teach. In 1835 a similar course was given with an attendance of eighteen persons, besides several of the class of '34. In 1836 the membership rose to twenty-eight, besides members of the previous classes, and the gentlemen present on this occasion organized themselves into a convention for the discussion of questions relating to the general subject of musical education, church music, and musical performances, dur-

ing such hours as were not occupied by the lectures.

It is not our purpose to follow the history of the convention in detail. It resembled the course of true love which never does run smoothly. Suffice it to say that the convention became a popular method for the diffusion of musical knowledge,—and sometimes also for the display of ignorance. Much good was done by it, however, and when properly conducted, with its true intentions carried out it enabled the psalm-tune teacher, the music teacher from small country towns, and members of singing societies or church choirs to hear new works rendered by a good chorus, to gather some new and much needed information, and sometimes to enjoy the inspiring performance of some noted artist.

Like every other good thing, it was subject to abuse, and many conventions were held by ignorant impostors, men of low tastes, and those whose sole object was "trade," but on the whole the convention wrought much good, and helped to make possible the Oratorio and Choral Society.

The evolution of the Oratorio Society in New England was not rapid, and we may perhaps get the best idea of it by tracing the history of choral singing in one of the smaller cities.

Let us take Salem, Massachusetts, for our example. Previous to 1814 there was an association called the Essex Musical Society, by which were held primitive festivals in different towns in the county, but the first regular society formed in Salem was the Essex South Musical Society, organized in October, 1814, with Isaac Flagg of Beverly for director, and consisting of about sixty members. It was customary in those days for the clergy to make addresses on musical subjects at the public performances and even at the rehearsals, and many of these were considered important and undoubtedly aided in developing the interest in music. This society continued to exist for ten years and a half, the last concert being given on November 20, 1829.

There were also other societies,—the Handel Society was organized in 1817 and lasted three years; the Haydn Society came into existence in 1821, but was short lived; the Mozart Association was formed in 1825 and existed nearly ten years. These societies chose ambitious names, and sang selections from Handel, Haydn and Mozart, besides minor composers, but the members were untrained in the vocal art, except for such instruction as was afforded by the old fashioned singing school.

In 1832 the Salem Glee Club was formed for the purpose of studying a lighter and more modern class of music. This society flourished for about twenty years and became very efficient. There was also the Salem Social Singing Society formed in 1839, and a new Mozart Association in 1840.

In 1846 the Salem Academy of Music was formed, with a membership of fifty persons and an orchestra of sixteen instruments, and in 1849 the Salem Philharmonic Society was organized. These two societies amalgamated in 1855 under the name of the Salem Choral Society. All these societies tended to raise the standard of music, more ambitious work was continually being done, better musicians were constantly becoming associated.

and the general average of musical knowledge was greater each year.

In 1868 the time was considered ripe for the formation of a society capable of performing the greater choral works and the result was the establishment of the Salem Oratorio Society, which has always had a high reputation. The prominent names in the musical history of Salem include Henry K. Oliver, Dr. J. F. Tuckerman, B. J. Lang, Manuel Fenolosa, Carl Zerrahn and others.

Some of the most noted choral societies are the Worcester County Musical Association of Worcester, Mass., the Hampden County Musical Association of Springfield, Mass.; the Salem Oratorio Society; and the Portland Oratorio Society. New Bedford, Mass., Hartford and New Haven, Conn., Burlington, Vt., and many other cities and towns have flourishing choral societies.

In the middle of the century there was little or no earnest musical effort outside of the two or three largest cities, which was not included in the range of culture represented by Lowell Mason and his associates, who effected a great deal in the way of introducing the chief choruses from the great oratorios.

After the war the conditions changed. Many musical societies were formed, but with the increase of wealth and culture there became a wider difference between the advanced and the elementary grades of knowledge. Thus while a high class of music was cultivated amongst the few, the masses of people did not advance,—in fact they appear to have retrograded.

Nevertheless the work of the convention and the musical institute went steadily on, and made possible the Peace Jubilee of 1869.

This great musical festival was planned by P. S. Gilmore and it was intended to "whip creation." The plan included a chorus of twenty thousand voices, an orchestra of two thousand, an audience of fifty thousand, and a building to hold them all. In addition to all these wonders, there were to be soloists, both vocal and instrumental, suitable for the occasion. To give a complete history of the affair would take more space than can be spared, and would lead us beyond the limits of this paper, but some little sketch of the chorus, which actually exceeded ten thousand voices is within our province, and at the same time it may be remarked that a second Jubilee was held in 1872 in which the numbers planned for the first one were realized, and the whole program carried out with all its elaborate details, even to the importation of several of the finest military bands from Europe. The first Jubilee was financially a success, the second a failure. It will answer our purpose to glance at the first only, for the second was merely a repetition on a larger scale, the methods employed being the same, but the artistic result certainly no greater, because of the unwieldy mass of material to be managed.

From the beginning the project was worked up with consummate skill, first in the securing of financial support, second in advertising and third in the organizing of the chorus and orchestra. When Mr. Gilmore first ventilated his huge plan, he visited many of Boston's musicians and organizers, but they were appalled by the magnitude of the undertaking. Finally he suc-

ceeded in interesting Dr. Eben Tourjée, who, after a couple of days' reflection, came to the conclusion that the scheme was feasible, and convinced other men who were influential in musical and financial circles.

Mr. Gilmore could not have secured a more efficient assistant than Dr. Tourjée, who was a born organizer and an inspirer of enthusiasm in others, whom he impressed by his inborn grace and suavity of manners. For many years Eben Tourjée had worked with the desire to make possible for the masses the best musical education. He became impressed, during a foreign journey, with the idea of establishing a musical conservatory in America similar to the great institutions abroad, and his efforts in that direction bore fruit in the New England Conservatory. In regard to the establishment of this institution an amusing story is told, which gives the keynote to Dr. Tourjée's ingenuity and tenacity of purpose. On unfolding his plans to a friend from whom he wished to secure financial aid, he was told, "You can no more do it than you can make a whistle out of a pig's tail." Tourjée went off, but in a few days returned to his friend and showed him a whistle which he had made out of a pig's tail. In such ways he enlisted the confidence of moneyed men, his scheme was carried out and the whistle is to be seen to this day in the museum of the New England conservatory.

When Dr. Tourjée decided to cooperate with Gilmore in the Peace Jubilee, it not only saved the Jubilee but ensured its success, and the result of this success was that Dr. Tourjée was called upon to lecture all over the country. By this means he established "the Praise Service," giving lectures and illustrating the subject in nearly one thousand churches, and inspiring a vast number of people with his own enthusiasm.

The organization of the chorus was thus placed in the hands of Dr. Eben Tourjée, whose great services in the cause of musical education had already become conspicuous. Dr. Tourjée sent out invitations to all choral societies, clubs, choirs and conventions to join the huge chorus. The replies came in quickly, many new societies sprang up and choruses were organized for the occasion. Musical instruction in the public schools had been unostentatiously feeding all these fountains. The program was laid out and sent to each organization. The singers came together in their respective towns with enthusiasm and in the work of rehearsal, the sense of participation was inspiring and uplifting.

When the great gathering took place and visitors streamed to Boston for the final rehearsals *en masse* there was indescribable enthusiasm. Perhaps the greatest object lesson of the whole festival was the chorus of seven thousand school children giving a concert of simple music on the last day of the week. No greater testimonial to the work of Lowell Mason could have been devised.

As far as the artistic results of the Jubilee are concerned, there was much that was disappointing, although some grand effects were produced at times, especially in the rendering of the great chorals from the Oratorios. It gave a new impulse to the cause of choral singing all over the country. The first bond of union of the new societies was the practice of *good* music,—the great

works of Handel, Haydn, Mozart and Mendelssohn.

It will be seen by the following statistics that by far the greatest part of the chorus was recruited from Boston and its immediate vicinity, although there were representatives from states as far distant as Illinois and Ohio. In the second Jubilee the representations were from almost, if not quite, every state as far west as Nebraska, and the chorus was twice as large. In commenting upon the Jubilee, the New York Tribune said:

"The Jubilee could have been organized nowhere but in Boston. A great orchestra can be collected by anybody who has the the money to pay for it; but a great chorus, in the present state of American musical culture, is impossible except in the capital of New England. Children in Boston learn music with their alphabet. Singing by note —not the mere screaming of tunes—is taught in the most thorough and systematic manner in all the public schools. This is why Boston has such magnificent choruses; and shall we not say that the charming good order, good temper, and enthusiasm which were so conspicuous in the motley crowd that overflowed the Coliseum were also attributable in no small degree to the refining and elevating influence of an early musical education. Here New York and all the great cities of America may find their lesson of the Jubilee."

The following list of organizations which took part in the Peace Jubilee of 1869 is taken from Dwight's Journal of Music. We copy simply the matter referring to the Chorus:

MASSACHUSETTS.

| | *Directors.* | *Members.* |
|---|---|---|
| Boston Chorus—Bumstead Hall Classes | Carl Zerrahn, P. S. Gilmore, and Eben Tourjée | 2934 |
| Handel and Haydn Society, Boston | Carl Zerrahn | 649 |
| Boston Choral Society, South Boston | J. C. D. Parker | 278 |
| Chelsea Choral Society | John W. Tufts | 504 |
| Newton Choral Society | George S. Trowbridge | 221 |
| Worcester Mozart & Beethoven Ch. Union | Solon Wilder | 202 |
| Salem | Carl Zerrahn | 269 |
| Randolph | J. B. Thayer | 101 |
| Spingfield Mendelssohn Union | Amos Whiting | 113 |
| Georgetown Musical Union | E. Wildes | 51 |
| Newburyport | Charles P. Morrison | 92 |
| Haverhill Musical Union | J. K. Colby | 132 |
| Fall River Chorus Society | C. H. Robbins | 75 |
| Medford | W. A. Webber | 84 |
| Weymouth | C. H. Webb | 188 |
| Athol Musical Association | W. S. Wiggin | 40 |
| Quincy Point Choral Society | E. P. Heywood | 30 |
| Groton Centre Musical Association | Dr. Norman Smith | 49 |
| Malden Chorus Club | O. B. Brown | 56 |
| Plymouth Rock Choral Society | John H. Harlow | 29 |
| South Abington Choral Society | William A. Bowles | 46 |
| Waltham Choral Union | J. S. Jones | 143 |
| Fitchburg Choral Society | Moses G. Lyon | 73 |
| East Douglas Musical Society | John C. Waters | 25 |
| Quincy | H. B. Brown | 60 |
| Lawrence | S. A. Ellis | 167 |
| Abington Centre | Henry Noyes | 45 |
| Yarmouth Chorus Club | Jairus Lincoln | 28 |

| | | |
|---|---|---|
| Sandwich Choral Society | H. Hersey Heald | 21 |
| Hyannis | R. Weeks | 24 |
| Mansfield | George E. Bailey | 35 |
| Holliston | W. L. Payson | 50 |
| Melrose Musical Association | H. E. Trowbridge | 25 |
| Northfield | Miss M. A. Field | 24 |
| Springfield Choral Union | J. D. Hutchins | 24 |
| North Abington | J. F. L. Whitmarsh | 21 |
| East Somerville | S. D. Hadley | 25 |
| Sherborn Musical Association | Augustus H. Leland | 22 |
| South Braintree Choral Society | H. Wilde | 140 |
| Whitinsville | B. L. M. Smith | 13 |
| New Bedford | J. E. Eaton, Jr | 75 |
| West Acton Schubert Choral Union | George Gardner | 40 |
| Middleboro | A. J. Pickens | 23 |
| East Boston Choral Society | Dexter A. Tompkins | 54 |
| Hopkinton | E. S. Nason | 31 |
| Methuen | Jacob Emerson, Pres | 30 |
| Natick | J. Asten Broad | 102 |
| Milford | C. J. Thompson | 38 |
| Woburn | P. E. Bancroft | 58 |
| Lowell | Solon W. Stevens | 148 |
| Amesbury Musical Ass'n | Moses Flanders | 65 |
| Belmont Musical Ass'n | F. E Yates, Pres | 37 |
| Acushnet Musical Ass'n | Ammi Howard | 24 |
| Framingham | L. O. Emerson | 40 |
| Winchester Choral Society | J. C. Johnson | 48 |
| Webster | Carl Krebs | 23 |
| Ashland | C. V. Mason | 41 |
| North Bridgewater | Dr. G. R. Whitney | 138 |
| Reading Musical Ass'n | D. G. Richardson, Pres | 43 |
| Sterling | Birney Mann | 18 |
| Andover | George Kingman | 32 |
| Groveland | L. Hopkins | 25 |
| Taunton Beethoven Soc'y | L. Soule | 97 |
| Lynn | Rufus Pierce | 133 |
| Westfield | J. R. Cladwin, Pres | 36 |
| Roxbury | H. W. Brown, Pres | 35 |

NEW HAMPSHIRE.

| | | |
|---|---|---|
| Manchester | E. T. Baldwin | 40 |
| Nashua | E. P. Phillips | 49 |
| Wolfeboro Union Chorus and Glee Club | M. T. Cate | 31 |
| Plaistow Choral Soc'y | Mrs. J. T. Nichols | 23 |
| Keene | G. W. Foster and C. M. Wyman | 33 |
| Farmington | B. F. Ashton | 20 |
| Lebanon | J. M. Perkins | 39 |
| New Hampton | Z. C. Perkins | 29 |
| Salmon Falls | George W. Brookings | 30 |
| Exeter, Rockingham Mus. Ass'n | Rev. J. W. Pickering, Jr | 82 |
| Concord Choral Soc'y | John Jackson | 96 |
| Francestown | G. Epps | 31 |
| Dover, Strafford Co. Mus Ass'n | W. O. Perkins | 193 |

| | | |
|---|---|---|
| Laconia, Belknap Mus. Ass'n | Ralph N. Merrill | 34 |
| Suncook Choral Soc'y | J. C. Cram | 31 |
| **VERMONT.** | | |
| Randolph, Orange Co. Mus. Soc'y | George Dodge | 18 |
| Rutland | R. I. Humphrey | 50 |
| Middlebury | C. F. Stone | 26 |
| **MAINE.** | | |
| Damariscotta | G. M. Thurlow | 32 |
| Farmington Choral Society | C. A. Allen | 27 |
| Augusta | Waldemar Malmene | 23 |
| Saco | G. G. Additon | 69 |
| Lewiston, Androscoggin Mus. Soc'y | Seth Sumner | 61 |
| Bangor | F. S. Davenport | 57 |
| **CONNECTICUT.** | | |
| New Haven Choral Union | J. H. Wheeler | 83 |
| Thompsonville, Enfield | E. F. Parsons | 14 |
| Waterbury | J. W. Smith, Pres | 42 |
| Wallingford | J. H. Wheeler | 40 |
| Lakeville, Salisbury | D. F. Stillman | 20 |
| **RHODE ISLAND.** | | |
| Pawtucket Choral Society | George W. Hazelwood | 33 |
| Providence | Lewis T. Downes | 82 |
| **NEW YORK.** | | |
| Granville | D. B. Worley | 28 |
| Malone Musical Ass'n | T. H. Attwood | 21 |
| Saratoga Springs | S. E. Bushnell | 48 |
| **ILLINOIS.** | | |
| Chicago Mendelssohn Soc'y | J. A. Butterfield | 95 |
| **OHIO.** | | |
| Mansfield | W. H. Ingersoll | 20 |
| Cleveland | S. A. Fuller | 28 |
| | Total | 10,228 |

From the time of the Jubilee the work of educating the masses to sing at sight went steadily foward and efforts have been continually directed to improving the musical taste of the people. In the higher branches of musical education and enjoyment immense progress has been made. Boston to-day possesses an orchestra said to be the finest in the world, and there is no city in America in which great musical artists are more highly appreciated, or where more is being done for music students. All this is actually a testimonial to the work of those who have labored for the masses.

Notwithstanding all this, there is still room for more foundation work, and a lesson has been learned from New York, where some nine or ten years ago Mr. Frank Damrosch established Sunday singing classes for all people. The experiment was highly successful, for the opportunity was eagerly accepted by the people for whom it was intended.

In the fall of 1897, a similar plan was adopted in Boston under Mr. Samuel W. Cole, a well educated musician, who has for many years been a teacher of sight singing in the public schools of Dedham and Brookline and at the New England Conservatory.

The same feeling of enthusiasm with which the singing school filled Elder Cheney in the days of his youth, inspired Samuel W. Cole when he attended a convention at Concord, N. H., as a boy. Always fond of music and the son of a musically inclined father, the impression made on him by the singing of the grand choruses from the oratorios by a large choir directed by Carl Zerrahn was such that he determined to make music his life work. The hymn singing at Mr. Cole's class was under the direction of L. O. Emerson, and Mrs. Martha Dana Shepard presided at the piano skillfully supporting and coaching the somewhat nervous choir.

Mr. Cole now entered seriously upon musical studies and secured the best education available for the purpose in view. He began life as a music teacher in Portsmouth, N. H., and has since been continually engaged as organist, choir director and as teacher of sight singing in the public schools. A few years ago he gave up his position as organist at the Clarendon Street Baptist Church in order to travel abroad, and on his return, his Sundays then being free, he was able to accept the suggestion of the committee of the Massachusetts Emergency and Hygiene Society to establish and direct the People's Singing classes. These classes meet at four o'clock on Sunday afternoons. Each person pays ten cents towards the rent of the hall and the purchase of music. The instructors give their services, and consider that their reward lies in the moral and intellectual good gained by the chorus.

In a very short time after the establishment of the first class in Bumstead Hall, it was found necessary to provide for the overflow, and other classes were formed in different parts of the city, until there were five large choruses.

Mr. Cole declares that people like the music that they know, and the aim of the People's singing class is to enable them to know good music in the belief that when they know it they will like it. In answer to the statement that the people always want a "tune," he says that certainly they will have the approval of all good musicians in this, if they will only like good tunes, and such they learn in these classes. This work may be considered in some respects the most important movement since sight singing was established in the public schools, for it enables people to enjoy the inspiration of choral singing, whose means and occupation prevent their gaining it in any other way, and makes it possible for them to continue the study which they began in the schools. In New York, where the plan has been in existence for several years, the classes are immense, and have been so judiciously managed financially that they have a good balance at the banker's. In Boston the scheme is not less successful, and will doubtless gain financially as long as the present system is maintained. There is no doubt that the movement will spread into the smaller cities and towns of New England, just as all

schemes for choral singing have done. There is, however, this difference,—that while at the beginning of the century few, very few, of the singers could read the simplest music at sight, today no one who has attended school is without a moderate knowledge of the elements of sight singing. In what better manner can the working people spend their Sunday afternoons than in the manner prescribed by the old hymn:—

"All people that on earth do dwell,
Sing to the Lord with cheerful voice."

# Hoosac Tunnel's Troubled Story

By Edward P. Pressey

"A pathway cleft beneath Old Hoosac hoary!
How few will climb the mountain's weary stair;
And future years will hand its troubled story
From child to child as olden legends are."

THE Mohican name Hoosac means far-over-the-mountain. The Indians called the streams just west of Hoosac the Mayunsook and Ashuwillticook, while the winding torrent to the east, under the beetling rocks, was the Pocumtuck. Over the mountain, from the western to the eastern waters runs an ancient roadway. This was first known to the white settlers as the Mohawk warpath, and many a brave found it the short cut to the happy hunting grounds. In the name of St. Croix, for a junction of streams, there is the single trace of an early Jesuit missionary's hopes.

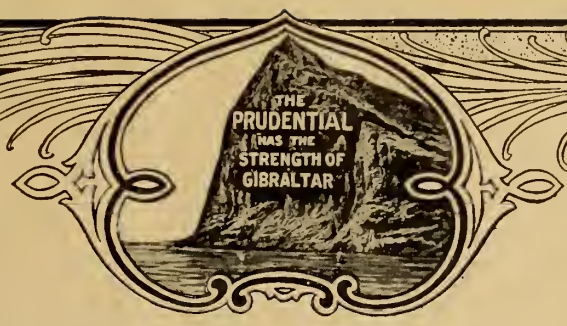
By 1744, the Hoosac Mountains became famous in the military operations in New England. The Mohawk warpath, directly over the modern tunnel, was becoming rutted with the wheels of English cannon, while captives from Deerfield and Charlemont fainted on their forced marches up its weary stair, straight and unsoftened by any engineering triumphs of zigzag approaches.

By 1759, the year of Wolfe's capture of Quebec, the exigencies of the French wars had made necessary the construction of a rude road following this trail. The western gateway of the valley, near the spot where twice rose Fort Massachusetts, became the Thermopylæ of New England, in consequence of the repeated defeats there of Dutch, French and Indians. In 1797 the commonwealth ordered a fine turnpike, of the easy, whiplash type, built over the mountain across the eastern end of the trail, but by 1825 the abruptness of the mountain's slope had worn out so many good horses and men that a tunnelled canal uniting Pocumtuck and Hoosac waters was proposed.

The original trail was still open in 1848; and college boys often ran up and down it ahead of the lumbering Williamstown stage. It was traceable in 1893. There was an inn during

"We Guard the Western Gateway"

stage days where the paths crossed at the top of the mountain, "way up there, out of sight of land," and near a typical New England school house. On a sign board, which once stood at the foot of the trail, the traveller read, "Walk up, if you please," and on another at the summit, "Ride down, if you dare." In the heyday of staging four milk white horses drew motley humanity and its baggage over the mountain. There still lingers the memory of the last of the stage drivers of the '50's, Morris Carpenter. I once sat on his garden wall in the twilight looking down over the Hoosacs to the Berkshires and heard strange tales of his turnpike days. Much wealth at one time and another passed over this east and west thoroughfare; and some of the "hold-ups" became famous in the legends of the road. One night in mid-summer Carpenter, armed to the teeth, had just rounded the ledge at the summit going west, when, in the moonlight suddenly appeared two figures covering his approach with four enormous pistols. Under the circumstances nothing could be done but to parley. The knights of the road believed that there was a clear ten thousand in booty or ransom inside the stage. But when upon thorough investigation a few half-empty bottles were all they could find, they refused to take the gentlemen's small change, broke the bottles over the passengers' heads, and wishing them God-speed and a good surgeon, departed. The old driver had an almost sacred memory of the still, sunny winter days on the mountain. In his seventieth year he could not speak of their splendor without emotion. Then there were days of hurricane and cold when no living thing could cross the ridges of the hill. Legends of startling blow-aways abound, and they say that the bells from church steeples rolling down the ledges at midnight made fiendish music above the roar of the tempest. There is a reminiscence, almost the

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